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ABSTRACT

Developed for a high school quinmester unit on point of view in literature, this guide is designed to help students develop an understanding of point of view and to increase their sensitivity to different points of view in their own writing as well as in the writing of others. Performance objectives are listed which include: having students internalize the concept of point of view; having students identify the variety of viewpoints expressed in different literary works; and having students express their own points of view, using a variety of topics and situations as stimuli. A rationale is provided and a list of student and teacher resources, including textbooks, supplementary materials, and films, is appended. (RB)

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# AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

LANGUAGE ARTS
Point of View
5114.62
5115.62
5116.62
5167.03

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

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# POINT OF VIEW

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Language Arts

Written by Elaine Kenzel and Jean Williams
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1972

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COURSE NUMBER

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COURSE TITLE: POINT OF VIEW

COURSE DESCRIPTION: A course designed to help students develop an understanding of point of view and to increase sensitivity to different points of view in their own writing as well as the writing of others.

I. PERFORMANCE OBJECTIVES

A. Having participated in a variety of non-print-based experiences, students will internalize the concept of point of view.

B. Having read a sampling of editorials, critiques, essays, etc., students will identify the variety of viewpoints expressed.

C. Using a variety of topics and/or situations as stimuli, students will express their own points of view.

II. COURSE CONTENT

A. Rationale

Point of View seeks to expand the student's angle of vision from a cyclopean one to a panoramic vista of the worlds of literature. From the traditional point of view, such as the author's choice of first or third person narration and selection of the speaking voice, this course moves on to encompass a variety of attitudes toward the subject of the work. The author, the character, and the reader lend tone to each utterance thus destroying artificial barriers and acting as unification agents for the experiential particles.

Significant literature involves the total senses of man. The student's path to knowing leads him to consider the author's point of view with attention to methods and devices of exposition, characterization, dialogue, treatment of themes, plotting, and motives for eliciting de sired reader response. The student will examine not only habitual modes of perception but transcend these perceptual barriers to interpret "unconventional" beliefs and attitudes. A successful translation from literature to life should enable a student to emerge from a restrictive outlook to one which permits him, after assessing the alternatives, to select that approach and/or point

of view which is most applicable to the situation.

The teacher of this course might utilize segments of the quinmester courses PARAGRAPH BUILDING, COMPOSITION, and EXPOSITORY WRITING with students who need work in special areas.

B. Range of subject matter

1. Non-print-based situations for eliciting points of view

2. Point of view assessment guides

3. Literary selections having a variety of viewpoints

4. Stimuli for writing assignments designed to crystallize students' own points of view

## III. TEACHING STRATEGIES

A. Having participated in a variety of non-print-based experiences, students will internalize the concept of point of view.

1. Present students with the idea that any composition -- musical, artistic, literary -- is something like a two-sided mirror. One side portrays the creator; the other side shows the receiver. Discuss how these two differ. What would happen if the creator remained the same and another receiver were to come into view? Experiment with this idea in a concrete fashion by showing students a variety of art prints, slides of famous masterpieces, pieces of sculpture, or by playing musical selections for students and having them respond to them. Ask them to share their responses and then to discuss why some respond differently. What factors determine an individual's point of view? Be sure that students consider all possible areas which might exert some influence on their opinions: social, religious, economic, cultural, political, etc.

2. Tell students that someone once said that good taste is what I like; bad taste is what you like. Discuss this and what it reveals about people and their preferences.

3. Have students view two different news telecasts simultaneously to detect slant or different filming techniques used in covering the same event.

4. Have students select a partner to experiment with "truth." Arrange for a variety of situations (e.g. a corner table so that each student will have a different view; back-to-back so that each student will see one-half of the room; visit to an office with a one-way mirror). Students should write an eye witness description of what they actually see; reverse roles and have the students repeat the experiment.

5. Give students the contrasting statements of Kennedy and Khruschchev: Kennedy -- "Berlin is a showcase of liberty." Khrushchev -- "Berlin is a bone in my throat."

   Suggest that they generate current topics of community or national interest and conduct a poll. Have them note the specific responses of people they query, giving careful attention to accuracy of reporting. In committees have students cull contrasting statements for inclusion on a ditto.

6. Have students discuss point of view as the term is used in literature. They might mention certain poems, dramas, short stories, or novels which use first or third person narrators, an omniscient or omniscient-limited narrator, or the persona "I." Then have students look up definitions of the four perspectives used primarily for documentaries. Ask students how the meanings for "naturalism," "realism," "montage," and "propaganda" are developed in documentaries they might see:

   a. 1-31809 Black and White: Uptight

   b. 1-31829 Weapons of Gordon Parks

   c. 1-31571, 72 Hitler, Adolph, Pts. 1 & 2

   d. 1-31876, 77 Strange Case of the English Language, Pts. 1 & 2

Have students consider the camera's selectivity as a point of view. Discuss the limitations, if any, of visual imagery through a camera's eye. Suggest that students compile a list of questions to be used by viewers of documentaries:

a. What is the producer's stance on the topic?

b. What techniques does he use to influence the audience?

c. Does a narrator tell the story?

d. Does the viewer listen to actual sounds and conversations?

e. How effective are on-the-spot interviews in relating the topics?

f. Are certain dates or seasonal occasions utilized? (Example: "Harvest of Shame" was the first telecast during the Thanksgiving holidays on CBS.)

g. Is the documentary biased or impartial in tone?

7. Have students view and discuss the films This is Marshall McLuhan: The Medium Is Massage, Pts. 1 & 2 (1-31955, 57) which illustrate the everchanging nature of man and his language. Students might also examine the language format in Fuller's I Seem to Be a Verb. Ask students to discuss the role language plays in shaping an individual's point of view.

8. Ask students how they might view a certain situation such as that in Flamingo Park during the 1972 National Democratic or Republican Convention if they were each of the following people:

a. A landlord whose building faced the park

b. An elderly resident who had been accustomed to sitting in the park each day and who disliked crowds and noise

c. A member of the city water and sewer board

d. A grocery store owner two blocks away

e. A policeman whose beat included the park

f. A city councilman

g. One of the city "fathers"

h. A parent whose children usually played in the park

i. One of the people who lived in the park for the week

j. A visitor from Boston staying with relatives in the neighborhood

k. Parents in Junction City whose daughter is tenting in the park

9. Have students select four television programs to watch for three successive weeks. Examples: "All in the Family," "Name of the Game," "The Partridge Family," "Maude." Ask them to react to their messages in terms of their own television experiences and tastes. Have them consider probable messages to a viewer who is a

   a. Bigot

   b. Minister

   c. Policeman

   d. Divorced woman

   e. Scuba diver

   f. Psychiatrist

   g. College professor

   h. Pre-school child

   Suggest that they role-play each viewer and write a television review for the school newspaper.

10. Have students, using personification techniques, become an inanimate object or abstract idea and utilize a written paper, chalk talk, concrete poem, slides, or collage to reveal their inner thoughts.

    I am: an action verb

    : an FM radio wave length

    : an upside-down snowflake

    : a nasty word ready to be uttered

    : a burning match

: an illusion

: a smile

: an unopened book

: a prism

: the musical note "C"

: a blob of paint

Ask students to recount what they have "seen," "felt," "experienced," or "been released from."

11. Poll members of the class for the first word they think of to describe Miami. Show them a filmed travelogue of the city (another city may be San Francisco, Chicago, New York, Boston, or New Orleans) and let them gain impressions from the camera's selective point of view. Have students also read literary selections and listen to music reflecting images of the particular city selected. Example: Miami --

    a. Lady in Cement (scenes filmed in Miami)

    b. "Pier 66" television show

    c. "Moon over Miami"

    d. Miami, U.S.A. by Helen Muir

    e. David Brinkley: "hot dogs at 75¢"

    f. California delegate: "a concrete jungle"

    g. "Come on down": Jim Dooley's Northeast Airlines commercial

    h. Arthur Godfrey's Kenilworth settings

    i. Jackie Gleason's TV show from Miami Beach

    j. Flamingo Park on TV news

    Is a city an entity with its own personality? Have students select a variety of persons to whom Miami is a different city: Cuban refugee, Black living in a ghetto, migrant worker, South Beachite, Mid-westerner on a first visit.

12. Present students with works of art and/or reproductions of famous masterpieces. A suggested list is included. Suggest to students that art is a representation of reality from the creator's point of view. How does each piece differ from reality? Is it, therefore, a lie? What point of view does the painter express? What does the piece reveal about its creator? What is your view of the piece? What factors have combined to shape each?

    a. Salvadore Dali, "The Sacrament of the Last Supper"

    b. Joan Miro, "Composition 1963"

    c. Edward Hopper, "Seven A. M."

    d. Franz Marc, "Blue Horses"

    e. Paul Klee, "Senecio"

    f. Maurice Prendergast, "Central Park, 1901"

    g. Vincent van Gogh, "Landscape at Arles: The Orchard"

    h. Henri de Toulouse-Lautrec, "Profile d'une Femme"

    i. El Greco, "View of Toledo"

    j. Peter Paul Rubens, "Danse de Paysans"

    k. Rembrandt Harmenszoon van Rijn, "Night Watch"

    l. Judith Leyster, "The Jester"

    m. Koson, "On the Wing"

    All pieces named here may be found in 100 of the World's Most Beautiful Paintings. Other art books and/or slides may be used.

13. Ask students, using a fairly common object such as the ring of a pop-top can, to suggest as many uses (vest, objet d'art, candle holder) for it as they can within a limited period of time. Following this, have them conjecture why different people suggested different uses.

14. Give students an imaginary furniture kit: sofa, four chairs, a coffee table, two end tables, an

etagere, a stereo console, two lamps, and a magazine rack. Provide them with a ditto on which you have sketched a room 12' x 15' and included windows and doorways. Ask them to place the furniture. After they have done so, put them into groups to compare their work and to discuss the factors which resulted in different students arranging the furniture in a variety of ways.

15. Present students with a series of signs and/or symbols. Have them write out the meaning they attach to each and then discuss them. Ask students to identify the basis of their interpretation. What external and internal factors in their past and present influence their point of view? Give students other non-verbal communiques (scents, facial expressions, hand signals, etc.) and have them identify the meaning each has for them.

16. Ask students to look for persuasive elements in the visual advertising world meant to change personal views. Permit one week's time for observation, evaluation, and the written critique by each student. Suggest students examine roadside signs, slogans on tee-shirts, bumper strip stickers, advertisements in newspapers.

17. Have the students compile a list of class heroes. After the names have been written on the board, have the students vote by a show of hands until the top ten have been selected. Have each student then rate the remaining heroes one through ten. After the top three heroes have been selected, have the students record five reasons for the choices of the hero profile.

18. Have the class select a topic such as war, protest, or love. Utilizing textbooks, magazines, personal experiences and the library, have pupils zoom in on all aspects of the spectrum of their topic. Genres dealing with diverse viewpoints should be sought. After conclusions and rationalizations have been reached, have a class debate in which each group seeks to alter their classmates' opinions.

B. Having read a sampling of editorials, critiques, essays, etc., students will identify the variety of viewpoints expressed.

1. Have students survey popular magazines and the syndicated columns of a variety of newspapers to determine the philosophy or tone of the writers or of the publication in general.

2. Have students examine the "Irish Problem" by a multi-media approach. Suggest that students utilize a procedure similar to the following:

   a. Read the newspapers for one week and clip those articles and editorials concerning Ireland.

   b. Watch one of the national newscasts such as CBS at 6:30 p.m. for news items from Ireland.

   c. Prepare an on-going bulletin board on Ireland.

   d. Research the history of Ireland and its peoples.

   e. Investigate the historical accuracy of the life of St. Patrick.

   f. Research Essex's Irish expedition.

   g. View films such as Ryan's Daughter when feasible.

   h. Gather biographical data on Bernadette Devlin.

   i. Cull articles and essays from state-adopted textbooks which reflect famous persons' opinions on the "Irish Problem."

   Ask students to take a stand on the issues uncovered and to present a case pro and con for each side.

3. Have students read Jonathan Swift's famed solution to the Irish problem, "A Modest Proposal." Could Swift's solution be effective in the United States' War on Poverty?

4. Provide students with guides for assessing a selection to determine its point of view. Discuss each item thoroughly, obtaining specific examples of each from students' totality of experience. How does each one contribute to the development of point of view? The teacher may need to suggest examples if students are unable to do so. Ask students to

make careful note of these so that they may utilize them to identify points of view in pieces they read.

a. Emotional reactions of characters

b. Motives of characters

c. Inferences

d. Sensory images

(1) Visual

(2) Auditory

(3) Kinesthetic

(4) Tactile

(5) Olfactory

(6) Taste

e. Foreshadowed outcomes

f. Relationships

(1) Association through use

(2) Class

(3) General --> specific

(4) Part --> whole

(5) Place

(6) Space

(7) Sequence

(8) Size

(9) Quantity

(10) Cause-effect

(11) Time

(12) Analogous

(13) Logical

g. Plot structure

h. Story problem

i. Thematic idea

j. Use of figurative, idiomatic, and picturesque language

k. Traits of characters

l. Use of comparison and contrast

m. Mood

n. Tone

o. Selection of words

p. Arrangement of words

q. Sentence structure

r. Denotations and connotations

s. Author's purpose

t. Use of repetition, rhythm, rhyme

u. Person -- first, third

v. Stances

(1) Omniscient

(2) Finite

(3) Quasi-omniscient

(4) Innocent eye

w. Author's voice

x. Allusions

y. Genre

z. Audience

aa. Setting

5. Have students imagine themselves cameras which are to shoot one aspect of life that tells a story. What factors would be involved in using a camera? Focusing? Selection of subject? Point of view (angle shots)? Choosing background scenes? Action line for film? What would happen if the camera included everything before its lens? Is it feasible to film "reel" life as "real" life? How does the author of a novel resemble a camera? Can he possibly portray all aspects of life? Assign the reading of Albee's The Sandbox (The American Experience: Drama) to the class. Does the author zoom in on life or does he let his camera film wildly? Ask students to select a subject and determine the focus before writing. Have students check their work with one another to determine the degree to which their focus is clearly communicated.

6. Have students examine a list of topics, titles of poems, essays, short stories, or novels to determine if the title itself suggests a point of view.

   a. Pay Now, Die Later

   b. Don't Except the Exceptional Child

   c. Robbing Robin Hood

   d. "An Irish Airman Foresees His Death," William Butler Yeats

   e. Witness for the Prosecution, Agatha Christie

   f. "Best-Hated Man in Town," Joan Vatsek

   g. "Look What You Did, Christopher," Ogden Nash

   h. "Any Human to Another," Countee Cullen

   i. "I Hear America Griping," Morris Bishop

   j. "Hunger," Richard Wright

   After a class discussion on the inferences gleaned from the titles, have students read one or more pieces to verify or refute their judgments. Suggest that students use their literature books or other available materials to select titles which indicate a particular point of view.

7. Refer students to the seven views used in "The Dictionary of Questions for Understanding Literature" in the paperback books of the Singer/ Random House Literature Series. Have them use these as study aids, in order to comprehend the work, its point of view, and their own relationship to it.

8. Read to students excerpts from literary selections. Several are suggested below. As students listen to each, and then jot down information that the author reveals about himself and his point of view.

   a. Crane, Stephen. "War is Kind"

   b. Sandburg, Carl. "The Lawyers Know Too Much"

   c. Wright, Richard. Black Boy

   d. Keats, John. "When I Have Fears That I May Cease To Be"

   e. Hersey, John. Hiroshima

   f. Wouk, Herman. The Caine Mutiny Court-Martial

   g. Milton, John. "On His Blindness"

   h. Stevenson, Robert Louis. "El Dorado"

   i. Churchill, Winston. "Dunkirk"

   j. Edwards, Jonathan. "The Future Punishment of the Wicked Unavoidable and Intolerable" and "The Beauty of the World."

   The above selections may be found in state-adopted textbooks such as Major Writers of America, England in Literature, Designs in Drama, Studies in Nonfiction, Compass Points, and The American Experience: Poetry. Similar selections may be found in these and other state-adopted texts.

9. Have students apply several possible interpretative stances to Dr. Zhivago or any other novel of the students' choice.

   a. Sociological

   b. Psychological

c. Historical

d. Philosophical

e. Political

Ask them to indicate which one the author intended.

10. Ask students if any of them have ever said upon seeing an artist's conception of a character in a book or a director's casting of an individual: "Oh, but he didn't look that way to me when I read the book!" What does this reveal about similarities between the mental image and the visual image? Direct the discussion to films and books by the same title that students might have seen. If none have seen a film and read a book by the same title, they might still be able to talk about topics such as:

    a. The author's point of view vs. that of the producer.

    b. Would an author recognize his work if it were released on film under another title?

    c. Why might it be necessary for a director to alter portions of a book?

    d. Why might a movie company pander to public taste in providing a changed ending?

    e. Who buys most of the best sellers?

    f. Does the visual book on TV whet the public's appetite for the published book?

11. Discuss the idea of flat and round characters with students. Ask how they view a stereotype. What elements are necessary to give a full view of a character. What methods does the author use to present a character? Some that students might suggest are:

    a. Direct exposition

    b. Dialogue

        (1) Of character

(2) Of others to character

(3) Of several others about character

c. Action of character

d. Actions of others

e. Reaction of character to others

f. Reaction of others to character's action

g. Thoughts

(1) Of character

(2) Of others about character

12. Have students for a particular novel make two columns and list in one all the identifiable external forces operating on the central character and in the other all the internal forces. Which one predominates? Who determines which force will be the controlling one? Have students take sides and conduct a panel on the issue.

13. Have students select one individual from novels they are reading and analyze him as completely as possible. Some questions they might use as guides are:

a. Does he think, act, and speak as people of his age, sex, position, experience, and time do?

b. How does he view himself?

c. How does he relate to others?

d. How do others relate to him?

e. How do others view him?

14. Have students, after having identified the narrator, explain how the subject matter exposes the character and thinking of the narrator and how the narrator shapes and interprets the subject matter.

15. Have the students select an essay of their choice and apply the "new critical" approach to certain facets of the writing. Students should consider character traits, direction of change, and

operational forces. Time order--chronological, spatial, inverse, stream-of-consciousness, in medias res--should be identified. The orthodox point of view stances: narrator, first person, third person, persona should be determined. Test the piece for relevancy to the students, note the literary devices and stylistic techniques. Does the message seem limited or universal in scope? What relationships exist between specific elements? Analyze the author's perspective on the issue. Has he been successful in reinforcing or changing your stand on the issue?

16. Direct students to select their favorite author and to read several biographer's presentations. A book such as The Saturday Review Gallery would be helpful. Ask students to present any discrepancies in the biographies and to explain the probable reasons for each.

17. Ask interested students to select a subject, a noted person or family and read articles and books about his subject to determine the author's point of view and to heighten the reader's sensitivity to the nuances involved. Examples: the spate of books concerning the Kennedy family; Mafia; Che' Guevara; Richard Nixon.

18. Have students read selections from the section entitled "Viewpoints" in Perspectives and "Through the Eyes of Others" in Currents in Nonfiction. Ask them to compare and contrast viewpoints held by characters they meet here with views held by themselves and/or people they know.

19. Refer students to the Ginn Writing: Unit Lessons in Composition (2A, 2B, 2C, 3C) for further information and activities pertaining to point of view.

C. Using a variety of topics and/or situations as stimuli, students will express their own points of view.

1. Ask students to consider "crises points" and then discuss "moments of decisions." In what ways have journeys or theories expanded man's horizons? (Marco Polo, Columbus, Einstein, Neil Armstrong's "One small step for man; a giant step for mankind.")

Have students select an "attitude changing" situation and determine a suitable genre for translation of the various stances. Examples:

a. Lives of the crew of the Minola Gay, "A-Bomb" plane

b. Heroes who hoisted the flag on Iwo Jima

Have students research the lives -- before and after-- of American astronauts. (Example: John Glenn -- political career)

2. Have students select a news item (the Zippies' camp in Flamingo Park, the students' Easter trek to Fort Lauderdale, a cloak-and-dagger drug arrest) for a standard news article (who, what, when, where, why, how). Each student will assume five writing stances (ultra-liberal, liberal, neutral, conservative, ultra-conservative) and submit five articles reporting the event.

3. Form students into committees according to their preferences: a nature committee, a sports committee, a mood committee (joy, sadness, love, etc.), an ecological committee, a portraiture committee (dealing with people). Have them collect words, lines, and pictures from magazines and newspapers which evidence a particular point of view on their chosen subject. Suggest that students compile their findings into contrasting posters or collages and accompany their display with a paper which verbally expresses a similar point of view.

4. Conduct a discussion which begins with the following questions: How does an individual develop his image of himself? Is an individual's view of himself the same as the view others have of him? If there are differences, what internal and external factors might account for them? Suggest that students observe situations in which people reveal their views of themselves. Several follow:

   a. Have students make a profile of an individual which reflects his personal tastes, attitudes, and values by visiting his home and noting his color choices, furniture arrangement, clothing, gestures, and his vocabulary. How reliable are these extensional aspects of the self-image in portraying the individual? What factors have been identifiable in constructing

a profile of a plane hijacker? What common psychological manifestations do assassins possess?

b. Have students observe the kinesics, conscious and unconscious, used by people as body language. Students could study films, television shows, slides, or people in everyday situations such as in schools, supermarkets, elevators, or on sidewalks and streets to discern the signals used to avoid body contact. Is there a noticable difference in the body language of certain national groups?

c. Have students role-play an irate customer returning merchandise to a store. Role-play an irate customer returning merchandise to a store. Role-play the same individual in other situations: a party, caring for a child, preparing a meal, driving a car, applying for a new job. What does each incident reveal about the individual? How does he view himself? Have students write interior monologues to reveal the thoughts of the individual. How do others view him? Have students write a narrative to reveal these views. Students might then combine these pieces to produce a short story.

5. Divide students into small groups. Give each a short story to read (e.g., Mary Lavin's "Story of the Widow's Son".). Select stories from what ever state-adopted texts or supplementary books are available. Ask students to indicate the point of view used by the author in recounting his story.

   a. Omniscient: author is all-knowing, unrestricted, and moves and comments freely.

   b. First-person narrator: a character tells the story according to all his own prejudices and motivations.

   c. Persona: the "I" narrator whose opinions differ from the author's as they are expressed elsewhere.

   d. Naive narrator: a character telling the story is not aware of its import.

   e. Interior monologue: internal responses of what one character interprets from the point of view of another.

f. Panoramic presentation: a narrative expository process in which story information is detailed.

g. Scenic presentation: a narrative expository process in which story information is detailed.

Have students, following this identification, select one of the other characters in the story and write a brief narrative summary using his point of view. How does this change the story? Suggest that students introduce a character from their own imaginations who might logically appear in the story. What point of view would he hold? Some students may wish to write a narrative summary of his role and how his presence and point of view alter the story.

6. Provide students with copies of Montage by Sparke and McKowen if possible. If not, use the ideas suggested throughout it for writing starters in which students experiment with a variety of viewpoints.

7. Have students investigate the importance of Madison Avenue's point of view. What specific research have their psychologists engaged in for analyses of public tastes and attitudinal stance? Have each student write an expository paragraph on his feelings about being a "type" or a "guinea pig."

8. Have students imagine that a "power" immobilized the world for one crystal moment. What would this snapshot (a dead moment) portray of your life in its totality? Is life a series of snapshots as in a photo album or a kinetic film? Are memories snapshots? Discuss déjà vu as a possible reality. Ask students to cite examples of man's horizons--spatial, physical, temporal, psychological-- being given new dimensions. Students may elect to write a narrative or expository paper on some aspect of man's changing boundary lines. Possible topics:

Darwin's theory of evolution

Copernicus - the man and the Satellite

Prometheus steals fire for man

Gutenberg's printing press

Marshall McLuhan's global village

Rachel Carson's Silent Spring

Charles Reich's The Greening of America

Alvin Toffler's Future Shock

Linda Goodman's Sun Signs

9. Have students work through Lesson 17, "Point of View" in Composition: Models and Exercises, 10 and Lesson 16, "Point of View" in Composition: Models and Exercises, 11.

10. Arrange for an "incident" to happen in the classroom at the beginning of the period: a student from another class comes in with a message, a teacher comes in to make a request, etc. After the person leaves, ask students to write a report of what they have seen and heard. Compare these reports. What accounts for any discrepancies? Following this, show students the film The Eye of the Beholder (1-30023). Have them discuss it in relation to their own previous experience in the classroom. Which witness in the film told the truth? What is truth? A number of other films might pursue one or more projects in relation to these films: write a reaction paper revealing their own points of view toward the film: analyze it from a moral, psychological, historical, biographical, sociological and/or "new" critical stance; write an expository paper depicting the filmmaker's point of view.

    a. The Critic

    b. The Daisy

    c. The Loitery

    d. The Hand

    e. Insydoutsydin

    f. River Boy

    g. Lady or the Tiger?

    h. Spud's Summer: Interracial Understanding

    i. Kevin

    j. Boundary Lines

k. Motor Mania

l. The Toymaker

m. Anger at Work

n. Art from Scrap

o. Discovering Perspective

p. Michelangelo and His Art

q. What about Prejudice?

r. An American Time Capsule

s. The Unicorn in the Garden

t. The Perils of Priscilla

10. Give students a topic or a subject such as time. Ask them to locate the viewpoints of a variety of individuals pertaining to the topic. They might use Bartlett's Familiar Quotations as a quick reference. Have them relate in writing how these views, although seemingly contradictory, may actually present different aspects of the subject. Several statements about time follow:

a. Adam Gordon: "In a thousand years we shall all forget the things that trouble us now." After the Quarrel.

b. Plutarch: "Be ruled by time, the wisest counselor of all." Lives (tr. by John Dryden).

c. William Shakespeare: "And so from hour to hour we ripe and ripe, and then from hour to hour we rot and rot." As You Like It.

d. William Shakespeare: "O, call back yesterday, bid time return!" King Richard II.

e. Robert Herrick: "Gather ye rosebuds while ye may, Old Time is still a-flying." "To the Virgins to Make Much of Time."

f. Dante Alighieri: "Who knows most, him loss of time most grieves." Purgatory, Canto I.

g. Napoleon Bonaparte: "...Work is the scythe of time." On Board H.M.S. Bellerophon.

h. Francois Rabelais: "He freshly and cheerfully asked him how a man should kill time." Life of Rabelais.

i. Henry David Thoreau: "Time is but the stream I go fishing in." Walden.

j. Marcel Proust: "The time that we have at our disposal every day is elastic." Within a Budding Grove.

k. Sidney Lanier: "The incalculable Up-and-Down of Time." "Clover."

Suggest to students, after they work with one or two topics using quotations from others, that they write their own statements about a given topic. Put these on a ditto and distribute it to class. Have them select five or six to include in a paper which develops the prismatic qualities of that topic.

12. Present students with the following two lists. Add to or alter these in any way appropriate to the class. Have students imagine themselves one of the individuals in column A. The teacher will then select a subject in column B to which they are to react and express their viewpoints. The teacher might have students role-play one individual reacting to all the subjects, or he might have them in turn role-play all the individuals reacting to one subject.

| COLUMN A | COLUMN B |
|---|---|
| physician | busing |
| historian | peaceful anti-war demonstrations |
| salesman | wage and price freezing |
| lawyer | farm subsidy |
| teacher | teacher unions |
| hippie | Social Security benefits |
| construction worker | Medicare |
| farmer | defense budget |



(continued)

| | |
|---|---|
| auto mechanic | next season's fashions |
| seventh grader | U.S. diplomatic relations with China |
| high school senior | U.S. diplomatic relations with Cuba |
| banker | materialism |
| a Cuban refugee | violence |
| women's libber | pollution |

13. Have students consider the role of stereotyping of ethnic groups by the impact of such television programs as "Sanford and Son," "Bridget Loves Bernie," "All in the Family." Do these programs abet or hinder the human aspect of the characters? Have students discuss their preconceived notions of national groups, then select stories such as "My Neighbor Rosicky" in Adventures in Modern Literature to verify or refute their ideas.

14. Have the students consider the various perspectives revealed by these reactions to the Bible.

A best seller (current)

Godspell (rock opera)

Paradise Lost - Milton

Gospel songs

Jesus Christ, Superstar (rock opera)

C O G (Children of God)

Jesus Freaks

Inquisition

Reformation

Dear and Glorious Physician - Caldwell

The Screwtape Letters - Lewis

Vatican II

Great Lion of God - Caldwell

Sistine Chapel

Catacombs of Rome

Passover Plot - Schonfield

Crusader

Have students select one item and write a cyclopean view of the reactor. Later have them write a synthesis of their own views on the multi-faceted stimulus.

15. Pose the question of acupuncture theory to the students. Have interested students read and report via panel on the book I Ching. (Yin and Yang) Suggest that two Thespians role-play two American doctors who have diverse views of acupuncture. Each student should write a persuasive essay espousing his personal beliefs.

16. Have students, after researching the following topics, write essays on the feelings generated by inner reversal of habitual points of view. The teacher may submit a list of statements/questions or have the students compile a list of verifiable or moot topics.

Black and white are not colors.

Lightning may go up instead of down.

Bees see ultra-violet colors unknown to man.

St. Elmo's fire will not burn but often flames in six inch doughnuts.

All monsters are mythical.

Is truth relative or absolute? (Refer to poets' and mathematicians' views)

What is beauty?

Is there a standard moral code for humanity?

17. Ask students to select a subject of interest to them: horses, roses, a sport, ghosts, a specific person, an abstract idea, an object. Have them locate expressions pertaining to their subject in as many media as possible: piece of sculpture, painting, musical composition, concrete poem, novel, actual object (if obtainable), interpretive dance, composition, popular song or operatic lyrics, metered poem, drama, photograph, film, etc. Have students accompany their media presentations with papers which explain how form alters the subject matter. In addition, suggest that students familiarize themselves with the personality of the creator of each interpretation. Tell them that Michelangelo viewed a block of marble as the prison for a soul "waiting to be released by his chisel." Have them, in the paper, show how each creator has revealed himself in his work, thus releasing not only the subject of his creation but also a part of himself.

18. Bombard students with questions such as: Must a lady of fashion own mink? Is a "good kid" always mannerly? Does a teacher's expectations of his students determine the results? Must a football hero be daring and courageous? Is a boy who cries a sissy? Do brand names insure quality? Listen to their reactions. Then present them with Hayakawa's premise that "the fundamental motive of human behavior is not self-preservation, but the preservation of the symbolic self." Ask students to write a paper relating this idea to the preceding questions and their original viewpoints. Does this quotation, in any way, cause them to alter their points of view? If so, how?

19. Have students, after investigating various accounts of religious experiences, formulate in writing their rationalizations or conclusions. The list might include:

    St. Patrick freeing Ireland of snakes

    Glastonbury--"The Holiest Earth in England"

    King Benjamin, early Israelite American (600 B.C.)

    Guadaloupe, Saint of Mexico

    Fatima prophecies

    Bernadette of Lourdes

Weeping icon of Tarpon Springs

20. Present students with a controversial topic phrased as a statement. Example: Abortion should be legalized. Have students write this or a similar statement on their papers. Next, ask them to indicate their stand on the issue by writing I agree or I disagree under the statement. After giving them five minutes to list reasons to support their stand, ask them to write a paper advocating the opposite viewpoint.

21. Have students draw mental boundary lines of the visible world as perceived by the author of a selected short story. Place the characters within the confines of this realm. Ask students to discern if they "see" with the author from outside or whether they "enter" the realm and "see" through the eyes of the characters. Have students reverse their visual stances to experience a tonal point of view. After class discussions, ask students to write a series of first-person monologues giving the thoughts of the following subjects during a hurricane: hurricane; Red Cross worker; palm tree; electrician; policeman; home owner; congressman; land; apartment dweller.

22. Direct students to readings from the Man in Literature Program by Scott, Foresman. Have them individually or in small groups read selections from the sections entitled "The Religious," "The Lonely People," "The Woman Scorned," "The Prisoners," "The Vulnerable," "The Hypocrites," "The Opportunists," "The Alienated," "The Bound Man," "The Performers," "The Absurd Man," "The Intruder," "The Seeker." Ask students to explain who viewed each person or group as an alienated individual, a righteous person, a hypocrite, etc. Upon what was this view based? Fact(s), opinion(s), hearsay? What other views of the person exist? Suggest that students write a paper discussing their own views of the central character.

## IV. STUDENT AND TEACHER RESOURCES

### A. State-adopted textbooks

The American Experience: Drama

Major Writers of America

England in Literature

Designs in Drama

Studies in Nonfiction

Compass Points

The American Experience: Poetry

Perspectives

Currents in Nonfiction

Composition: Models and Exercises, 10

Composition: Models and Exercises, 11

Warriner's Advanced Composition: A Book of Models for Writing

Responding: Writer-Reader Sequence: The Writer's View

### B. Non-state-adopted textbooks

Freier, Robert, et al. Adventures in Modern Literature. New York: Harcourt, Brace and World, 1962.

Miller, James E., Jr., et al. Man in Literature. Glenview, Illinois: Scott, Foresman and Company, 1970. (State-adopted 1973)

### C. Supplementary books

Bartlett, John. The Shorter Bartlett's Familiar Quotations. New York: Permabooks, 1953.

Beatty, Jerome, Jr. The Saturday Review Gallery. New York: Simon and Schuster, 1959.

Bolfeld, John, ed. I Ching: The Book of Change. New York: E. P. Dutton and Company, Inc., 1965.

Caldwell, Taylor. Dear and Glorious Physician. New York: Bantam, 1971.

_____. Great Lion of God. New York: Fawcett World, 1971.

Carson, Rachel. Silent Spring. Greenwich, Conn.: Crest Books, 1964.

Fuller, Buckminster. I Seem to Be a Verb. New York: Bantam Books, 1970.

Goodman, Linda. Sun Signs. New York: Bantam, 1971.

Hersey, John. Hiroshima. New York: Bantam, 1946.

Lewis, C. S. The Screwtape Letters. New York: Macmillan, 1946.

Pasternak, Boris. Dr. Zhivago. New York: New American Library, 1958.

100 of the World's Most Beautiful Paintings. R. T. V. Sales, Inc., 1966.

Reich, Charles. The Greening of America. New York: Random House, 1971.

Schonfield, Hugh J. Passover Plot. New York: Bantam, 1967.

Sparke, William and Clark McKowen. Montage: Investigation in Language. Toronto: Collier-Macmillan Canada, Ltd., 1970.

Toffler, Alvin. Future Shock. New York: Bantam, 1971.

Wright, Richard. Black Boy. New York: Harper and Row, 1966.

D. Films

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|---|---|
| This Is Marshall McLuhan: The Medium Is Massage, Pts. 1 & 2 | 1-31955, 57 |
| Black and White: Uptight | 1-31809 |
| Weapons of Gordon Parks | 1-31829 |
| Hitler, Adolph, Pts. 1 & 2 | 1-31571, 72 |

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| Strange Case of the English Language, Pts. 1 & 2 | 1-31876, 77 |
| American Time Capsule, An | 1-01742 |
| Critic, The | 1-02127 |
| Daisy, The | 1-05824 |
| Lottery, The | 1-14286 |
| Hand, The | 1-13819 |
| Perils of Priscilla, The | 1-14007 |
| Insydoutsydin | 1-05936 |
| River Boy | 1-13827 |
| Lady or the Tiger | 1-14322 |
| Unicorn in the Garden, The | 1-03993 |
| Spud's Summer: Inter-racial Understanding | 1-31752 |
| Kevin | 1-13031 |
| Anger at Work | 1-10069 |
| Art from Scrap | 1-14227 |
| Boundary Lines | 1-00314 |
| Discovering Perspective | 1-11661 |
| Eye of the Beholder, The | 1-30023 |
| Michelangelo and His Art | 1-12499 |
| Motor Mania | 1-03664 |
| Toymaker, The | 1-10147 |
| What about Prejudice? | 1-00278 |